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issue will include all values and will bear designs of a historic character, each representing some incident in the life of Columbus or picturing something appropriate to its purpose.

The question is asked why the useless thirty or ninety cent stamps, which represent no current single or double rate of postage, should be included in this issue. They are simply used on very heavy registered foreign packages, and it is argued that matters would be simplified if there were simply a twelve-cent stamp for ordinary letter-rate and registration and twenty-five-cent, fifty-cent, and one-dollar stamps for use on extra heavy packages.

The thirty and ninety-cent stamps are relics of the old high postal rates of 1860, but both foreign and domestic postal rates have been cut down so that they serve no purpose now except to confuse postal clerks.

One of the scenes to be illustrated on the Jubilee stamps undoubtedly is the landing of Columbus. The convent of La Rabida, where Columbus was housed just before his departure from Spain on his voyage of discovery, may be the chief figure of another. The head of Columbus will decorate one of the stamps, probably the two-cent stamp. It is not the intention of the department to retire permanently the current issue of stamps, but it is likely that the issue will be suspended for a year, and that at the end of that time the dies and plates for the Jubilee stamps will be destroyed, and the old dies and plates will be delivered to the contractor again. The intention now is to have only one portrait on any of the stamps, that of Columbus. Gen. Hazen expects to have them on sale on Jan. 1.

### A REAL BOOK MISER

The *Evening Sun*, of this city, professes to have discovered, in a tumbledown house in Brooklyn, a septuagenarian book-crank named Cronin, who owns a collection of over 2,500 books. His appearance is described as being that of a beggar, but he is reputed to have money. His library is said to contain such rarities as the 1551 Bug, the 1560 Breeches, the 1568 Treacle Bibles, and the Macklin Bible of 1820. Editions of Shakespeare, a first edition of Walton's "Angler," a first of Buffon, in 127 volumes; a complete set of Audubon's "Natural History," ancient manuscripts and prints in vast variety, are also ascribed to this curious collector, whose collection is also said to be strong in Americana. He resides on Hoyt street, at the number 221.

The fifth volume of the Spitzer Catalogue has just been distributed by Mr. J. W. Bouton to the subscribers in this country.

A copy of Mr. G. W. Child's "Recollections" has been privately illustrated by Walter H. Barr of Philadelphia, with portraits and autograph letters.

Some autograph collectors of West Chester, Pa., are Dr. Jesse C. Green, Dr. George M. Philips, Harry Hause, Wilmer Thompson and Fred. Woodward. The collection of Harry Hause is made specially interesting by the fact that he has made it his pride to secure a portrait of each person whose autograph he secures. The collection of Dr. Philips derives great value from the fact that his autographs are directed to himself by the writers.

The last addition to the British National Gallery is an excellent and characteristic group of six portrait heads by Hogarth, which Sir Frederick Burton was so fortunate as to buy at a very low price at the Wedderburn sale. This picture, which has not been engraved, and which was last exhibited in 1817, at the British Institute, is mentioned by Nichols as "The Five Servants" of Hogarth, and at the sale of Mrs. Hogarth's collection, more than a hundred years ago, realized £5 15s. 6d.

The present year is the two hundred and fiftieth anniversary of the founding of Montreal, and, in view of the event, a great exhibit of relics and antiquities will be made one of the principal attractions at the exhibition which opens in that city in September next. It is also proposed that the exhibit shall form one of the attractions in the Canadian exhibit at the World's Fair in Chicago. These souvenirs of the past will be of a most interesting nature. There will be old documents, seals, medals, swords and arms, coins, views of old buildings and fortifications, old family jewels and family plate, and a special feature will be the exhibition of between four and five hundred historical portraits, embracing those of Champlain, Jacques Cartier, Maisonneuve, Laval, the first bishop; Falon, the first royal intendant; the victorious Wolfe and the defeated Montcalm, soldiers, missionaries, nuns, politicians—in fact, all who in the old days helped to shape the destinies of the country. Old family furniture, etc., will also be exhibited, and the collection is expected to be one of the most interesting features of the exhibition.

### NUMISMATIC NOTES

TWO French coins of exceptional rarity and interest have attention called to them by a writer in the *Youth's Companion* of Boston. One was struck off just the moment of the assumption of the reins of empire by Napoleon III. Only the die for the obverse or head of a new imperial coin had been completed, and by some accident, or possibly by mischievous design, a coin was struck off which bore the head of "Napoleon III, Emperor," on one side, and "French Republic" on the other. With the other coin a singular story is connected. While Louis Napoleon was "prince-president," and just before he made himself emperor, a decree was issued ordering a five-franc silver piece to be coined bearing his image. The dies were made, and one coin was struck off as a sample and sent to the prince-president for approval. But some time passed before he examined it. When at last he gave it his attention he was annoyed to find that he had been represented on the coin with a "love-lock," or hooked lock of hair on the temple, which he did actually wear at that period, but which he thought unsuitable to so dignified and permanent a representation of himself as an effigy upon a coin. The prince-president sent for the director of the mint, and ordered him to remove the "love-lock." Then he found that his silence with regard to the piece had been taken for approval, and that the stamping of the coins had commenced. The work was stopped and the image was deprived of its undignified lock; but the twenty-three coins that had already been struck off were not destroyed, and are now regarded as of great value.

Mr. Francis Worcester Doughty has privately printed, and in tasteful shape, his paper on the "Evidences of Man in the Drift," which he read before the American Numismatic and Archaeological Society in this city on March 28th. last. This original and well-composed paper was largely commented on by the daily press at the time it was made public.

At Cahors, France, the workmen on the foundations for a convent unearthed a large house of the Gallo-Roman period, the mosaic floors of which are in place and enough of the walls to reveal frescoes in a fair state of preservation. It is supposed to have been destroyed in the sixth century, when Theodebert sacked the town. Pottery fragments, bronzes and coins are found on the site.

Two out-of-town coin collectors who are said to have accumulated cabinets of value are Mr. Peter Gates, of Main street, Peekskill, N. Y., and Mr. James Conahan, of East Broad street, Chester, Pa.

It is a somewhat singular fact that the legend "E Pluribus Unum," which has appeared on different coins of the United States for more than a hundred years, was never authorized by law, made legal by act of Congress or any other body having that power vested within itself. Its first appearance on a coin was in 1786, before the establishment of a United States mint. At that time there was a private coining establishment at Newburg, N. Y., and the well-known motto was first inscribed upon a coin struck at that "mint." It was a copper coin of the value of about one penny, or something near two cents. They are now very valuable, and but few coin collectors can boast of possessing such rarities, says the *Philadelphia Press*. In 1787 a goldsmith by the name of Brasher coined a \$16 gold piece, which is now one of the rarest of coins, there being but four specimens of it known, all of which are held at \$3,000 each. This rare piece has the well-known motto stamped upon it in this mixed form: "Unium E Pluribus."

The *Washington Star* has printed some paragraphs on European paper money. It brings forward the fact that in Great Britain the privilege of issuing paper money can be obtained by corporations other than banks, from the Government. One gentleman in this city has quite a collection of these private bank notes.

In a recent issue of the *New York Sunday News* a writer on the subject of campaign medals states that in the cabinet of the American Numismatic and Archaeological Society of New York, and in those of Mr. Robert Hewett, Mr. Wm. Poillon, and others of its members, are to be found the best specimens of these medals that mark in their way epochs in our national history. Campaign medals date back to Jackson's campaign of 1828. There is, it is true, one medal dating back to 1824, but this is the John Quincy Adams "Presidential" and not a campaign medal. In

1828 the campaign medal business opened with a rush. Old Hickory was the idol of the day, and, though fought long before, the battle of New Orleans was still the topic of the hour. We find on the earliest of these medals, of a white metal, like pewter, a representation of Jackson astride a prancing steed, and on the other side the inscription: "Gen. Jackson, the gallant and successful defender of New Orleans and candidate for the Presidency America, 1828." There seems to have been all sorts of medals struck off in honor of the hero. One that was popular bore his bust on one side and that of Washington on the other. There is one thing shown by these medals of 1828. They indicate that the military spirit was strong in the country. All of the medals were in honor of Old Hickory as a soldier. In the campaign of 1832 politics pure and simple began to show in the campaigns and to be reflected from these medallions. Jackson's fight with the United States Bank was on. So was the struggle with Nullification in South Carolina. These campaign medals were issued by private concerns, just as badges and other devices are now, and they were quick to seize upon those issues that were most prominent in the minds of the people in inscribing their medallions, so that they might find a ready sale. And so on these medals we find some of Jackson's famous utterances that were then ringing in the ears of the people, such as "The bank must perish!" or "The Union must and shall be preserved," the latter assertion being, of course, directed against the South Carolina Nullifiers. These were the watchwords of this campaign and on them Jackson for a second time rode triumphantly to the White House.

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Then, 1836 seems to have been a great year for the medalists. This campaign has an interest for us now, for in it the grandfather of the present Harrison appeared as a defeated candidate, Van Buren, the Democrat, being elected. It was a five-cornered fight, for besides Van Buren and Harrison, Daniel Webster, Hugh L. White and Willie P. Mangum were candidates. There were some interesting medals issued in this campaign of 1836. One of these, a Webster medal, represents an old woman riding on a broomstick and wielding a crutch. It is inscribed: "We all have our hobbies." What this curious design means, one can only conjecture. On the opposite side is a bust of Webster himself, but, on the whole, the medal is a puzzle. There is another similarity between the present campaign and that of 1836, aside from the prominence of a Harrison in each. In this campaign the farmers' vote is going to be vigorously fought for by both the great parties. In 1836 the political leaders of the time began to bid openly for the farmer vote. The campaign medals of that time show this very clearly. The Democrats especially seemed to appreciate the importance of the farmers' vote. Two of the best of the Van Buren medals that have been preserved are distinctly agricultural in their design. One of these, a large piece, shows a temple of liberty and all about it are piled agricultural implements. Another shows a tiller of the soil plowing a stretch of prairie land, and is inscribed: "The Democracy, who can justly appreciate Liberty and Equality."

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In 1840 the order of things was reversed. Van Buren was beaten, and the grandfather of the present Harrison reached the White House. This was the year when some of Van Buren's fool friends sneered at Harrison for having been born in a log cabin. The sneer, as much as anything else, made him President. It brought out the log cabin and hard cider cry that swept the country. The most important medal of 1840 has to do with this phase of the campaign. There on one side of it you have the little log cabin set in a small clearing. From its roof the national flag flies. On the sword about are scattered ploughs and other farmers' tools, and at the door is the barrel with "Hard Cider" printed upon it in order that there may be no mistake as to its contents. That this campaign was a hot one is shown by the great number of medals of different designs that were struck off. All of them bore the faces of the candidates, but as the fight progressed the medalists seemed to have caught the fever of excitement that was raging, for they became forcible and even slangy in their inscriptions. "Go in Tip. Come it Tyler," is one illustration of this. It is to be seen on one of the Harrison medals that have been preserved. Another is inscribed, "Tippecanoe and Tyler too."

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The word "Loco Foco" came into play in this fight, and was applied as a term of derision to the opponents of Harrison. One of the medals of the day hits this phrase off and at the same time calls attention to Harrison's military record very aptly. On one side is a pair of scales, one labeled "Loco," the other "Wigs." Though one letter short, the latter is seen to outswEEP the former.

On the same medal is shown the log cabin and barrel, a cannon and a pile of balls. In the distance is a file of soldiers, one of whom carries a standard. The medal is a small one, and must have called for good workmanship to get so much on one side of it. One rare medal of this campaign is a small brass piece, also a Harrison issue. It represents a steamboat flying a flag inscribed 1841, while the other inscription tells us that this boat is the "Steamboat Van Buren for Salt River direct. Loco Foco Line."

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The Van Buren men conducted their campaign upon a higher plane than did their opponents, according to their medals. They stood upon Van Buren's record as a financier in the panicky days of his administration and upon his fight for an independent sub-treasury for the custody of the public funds. So it is that nearly all of the Van Buren medallions have inscriptions of a financial character. In one case we have the representation of a safe guarded by a watchdog and inscribed: "Sub-Treasury and Democracy." Another medal shows that the Democrats appealed from the clamor of their opponents to the sober sense of the people, for it is inscribed: "The Sober Second Thoughts of the People are O. K." Again another insists upon: "The Independent Sub-Treasury, the Choice of the People." In this same historic campaign the slavery question began to become prominent, and these silent medal historians of the day set this fact forth. Harrison and others had led the anti-slavery men for years, but in 1838 there was a split, and the Liberty party was formed. In 1840, and again in 1844, it nominated James G. Birney for President. There is no Birney medal in existence now, but there is a small bronze piece issued by the Liberty party that has its own significance. It represents a shackled female slave kneeling, holding up her arms beseechingly and asking: "Am I not a woman and a sister?" This medal is now rare, and is highly valued by numismatists.

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The campaign of 1844 was another historic one, with Polk and Clay as antagonists. If the medals still preserved tell the truth there can be no doubt as to the wonderful popularity of the "Millboy of the Slashes." More and larger medals were struck off in his honor than in that of any other public man except Washington and Lincoln. Two of these were silver, and, with the exception of one Lincoln piece, these are the only silver campaign medals known. One of these has on one side the statesman's profile, while on the other side is the representation of a ship under full sail. Under this, on a mottled ground, are the usual agricultural implements, and the inscription is, "Henry Clay, the Champion of a Protective Tariff," the same cry that the Republicans are still holding forth, and upon which they may be beaten, as "Harry of the West" was in 1844. The Clay medals all ring the changes on the tariff. Some other characteristic inscriptions on these medals run this way: "Henry Clay, the Man of the Day," "The Man of the People, the Star of the West," "A Halo Shines as Bright as Day Around the Head of Henry Clay," "Harry of the West," and others. That the Clay men were confident of success is shown on some of their medals. One of these has it under the bust of the candidate: "Henry Clay, Elected President A. D., 1844." The reverse of this shows a boy riding toward a mill and is inscribed: "The Millboy of the Slashes, Inaugurated March 4, 1845." But cheu! The "Millboy" was never inaugurated.

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The Polk medals of this campaign show that the issues his party relied upon most were the annexation of Texas and the extension of our territory. As Polk came from Andrew Jackson's State his partisans called him "Young Hickory." So the medals are for "Young Hickory," and they demanded such things as "Enlarge the Boundaries of Freedom," "Press Onward, Young Hickory," and they rung the changes on "Young Hickory, Dallas and Victory." A lone star, with a T in its centre, called attention to the Texas issue. This was the first year that the Vice-Presidential candidate's portrait appeared on campaign medals. In 1848 the Mexican war had been fought, and the slavery issue was coming to the front. This is shown on one of the medals of the day—a battered cent. Right across the Liberty head someone cut with a rough die: "Vote the Land Free!" There are few Cass medals, and those are of little value. The Taylor medals bear in the main some of the candidate's terse sayings, such as: "A little more grape, Gen. Bragg!" "I ask no favors and shrink from no responsibilities!" "General Taylor never surrenders!" and the like.

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The Pierce-Scott campaign was a dull one from the standpoint of the medalist. There are some commonplace Pierce medals, and there is one representing Scott wounded at Lundy's Lane. In the campaign of 1856 Fremont brought the medalists out again.

There was something romantic in the candidate's career that appealed to them. So they had "the mountains echo back for Fremont," and they labeled him "The People's Choice for 1856" and "Jessie's Choice." They showed much cleverness in their designs, too, but Fremont was not elected. Buchanan did not draw out many medals, but there was one that attracted attention because of a clever play upon the candidate's name. It showed a large buck jumping over a cannon.

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Eighteen hundred and sixty marked the period of the campaign medal's greatest popularity. Some 200 different designs were utilized in striking off Lincoln medals, a collection second only to that dealing with Washington. It would be impossible here to reproduce the inscriptions or describe the designs. The one silver medal before referred to bore the inscription "Free Territory for a Free People." Others referred to him as "The Great Rail Splitter of the West," "Honest Abe of the West" and "Honest Old Abe." Some of the war cries on the medals were "Free Homes for Free Men," "No More Slave Territory," "Freedom to all Men, Union." The same sort of medals served Lincoln in 1864. There were McClellan medals, too, for the most part showing him in full uniform and on horseback, but none of these are now of special interest. Since 1864 medals have lost their old-time popularity. There were many Grant medals, but none of any especial political or historical interest at this time, although the future numismatist may value them. The same is true of all the latter medals. There were one or two clever ones in the Garfield campaign, but that is all. The fact is, that the wholesale manufacture of our late campaign medals, the beastly metal used in them, and the inartistic character of their designs, have reduced them to the level of waste metal. Numismatists will secure examples merely to keep up the sequence of their collections, but there will never be any tall bidding for them in the coin sales.

## DUDLEY SALE PRICES

M. HENRI GARNIER, in his *Guide de l'Amateur*—which is, by the way, a very valuable publication for art collectors who read French, and which may be subscribed for through Duprat & Co. of this city—gives the following list of prices at the Dudley sale, held at Christie's in London on June 25 last:

P. Breughel, "Noah, His Family and Animals Entering the Ark," 3,120 francs. A. Cuyt, "River Scene, with Boats: Morning," 2,860f.; "River by Moonlight," 2,080f.; "Vast Landscape, with Animals and Figures," 46,800f. N. Berchem, "Romantic Landscape, with Figures and Cattle" (Scarabruk Collection, 1861), 6,240f. Karel Fabritzius, "Portrait of Abraham de Nothe" (signed, which is a rarity), 5,070f. Hobbema and A. Van de Velde, "Dutch Landscape: Summer Morning," figures and cattle by V. de V., signed and dated 1663 (Littleton and Haigherton collections), 249,600f.; "Small River Landscape" (Novar collection), 49,400f.; "Wooded Landscape, with Figures," 39,800f.

B. Maton, "Interior, with Woman Plucking a Duck and Man Lighting his Pipe," 6,630f. W. Mieris, "The Grocer's Shop," 18,980f. F. Mieris the Elder, "The Smitten Cavalier," 88,400f. Mierevelt (or J. Ravenstein), "Portrait of Woman in Black," 2,860f. J. Van Os, two flower, fruit and bird pieces, 4,160f. and 3,900f. Adrian van Ostade, "Kitchen Interior, with Peasants," 65,000f.; "Village Interior," 36,400f. Isaack van Ostade, "Beach at Scheveningen," 26,000f. Rembrandt, "St. John Preaching in the Desert," 65,000f.; "St. Matthew" (an early work), 13,520f.; "A Gentleman," 19,760f. Jacob Ruysdael, "The Ruin" (Collections Morelli, Calonne, Coclens, W. Smith, Radstock, Bridel), 30,400f. D. Teniers, "Christ Crowned with Thorns" (Fesch and Lebrun collections), 18,200f.; "Farmyard," 12,220f. S. de Vlieger, "Fisherman and Boats, Scheveningen," 18,980f.

Ch. Wouvermans, "Halt of Hunting Party," 91,000f. J. Wynants and A. van de Velde, "Birdseye View of Landscape with Distant Town," 26,680f. J. Van Eyck, Wing of a Triptych, 88,400f. Rubens, "Wooded Landscape: Moonlight" (Sir Joshua Reynolds' Collection), 14,820f.; "Juno Transferring the Eyes of Argus to the Tail of a Peacock," 39,000f. Richard Wilson, "Scene on the Dee" (Coyningham collection), 7,800f. David Roberts, "Jerusalem," 3,640f.

Murillo, "Old Woman and Boy in Landscape," 46,800f.; "St. Anthony of Padua and the Child Christ" (replica of the Berlin Museum picture), 30,160f. F. Clouet, "Portrait of Francis I," 4,540f. J. L. David, "Portraits of Pius VII and Cardinal Caprera," 13,260f. F. Albano, "The Three Maries at the Sepulchre," 3,640f. Fra Angelico de Fiesole, "Virgin and Child Enthroned and Surrounded by Angels," 20,800f. Andrea d'Assisi, "Virgin and Child, St. Dominic and St. Catherine of Sienna," 2,600f. Fra Bartolomeo, "Virgin and Child," 13,260f. Marco Basiati, "Holy Family," 21,580f. Giovanni Bellini, "Madonna and Child, St. Peter and St. Paul," 9,360f.; "Madonna and Child," 28,600f.; "Head of a Man," 4,715f. Bonifacio, "Madonna, Child and Holy Personages" (Eastlake collection), 25,226f. P. Paris, "Portrait of a Lady," 13,260f.

Sandro Boticelli "Madonna, Christ and St. John," 10,400; "The Nativity," 40,300. Canaletto "Venice, with Church of St. John and St. Paul, and Colleoni Monument," (Wakeman, Exeter, Marmaduke Constable Maxwell collections) 50,700; "The Grand Canal," (Bessborough collection) 54,600. L. Caracci "Male Portrait," 1,300. Correggio, "Angel's Head," (fragment of fresco) 4,030; two others, same origin, 2,210. Lorenzo di Credi, "The Virgin, Child and St. John," 62,400. Crivelli, "Virgin and Child Enthroned, with Saints," 18,200; "Pieta," (painted 1476 to 1486) 10,880; "The Interment," 2,730. Carlo Dolci, "Virgin's Head," 9,760. Sassoferrato, "Virgin and Child," 6,240. Francesco Francia, "The Madonna, Child and St. Joseph," 10,860; "Virgin and Child," 13,000. Garofolo, "A Greek Sacrifice," (Salamanca collection) 9,780. Giorgione, "A Venetian Supper," (Celotti and San Donato collections) 5,460; "The Age of Gold," (Alex. Barker collection) 13,520. Giotto, "The Last Supper," (Bisenzio collection) 7,020; "Beheading of a Saint," 3,250. Fillipino Lippi, "Portrait of Simonetta," (Rogers, Davenport, Bromley, Barker collections) 41,600. Bernardino Luini, "A Lady as Venus," 5,850. Andrea Mantegna, four subjects of "The Passion" from a missal, 8,220.

Palma Vecchio, "Madonna and Child, St. Elizabeth, St. John, and St. Catherine," (Barker sale) 11,440; "Holy Family," (same sale) 15,900. Baldassare Peruzzi, "Adoration of the Shepherds," (altar piece, Fesch collection) 6,500. Pinturicchio, two panels, of St. Augustin and St. Ambrose, 2,210. Pietro Perugino, five paintings which had formed the pradilla of an altar, c. 1480, "The Nativity," 18,620—"The Baptism," 18,400—"The Resurrection," 6,760—"Noli Me Tangere," 13,260—"Jesus and the Samaritan," 26,000 (from the Barker collection). Raphael, "The Crucifixion," (Fesch, Canino, Ward collections) 275,600; "The Virgin," (Novar collection) 79,300; two pendants, of three holy personages, each, 1,560 and 1,430. Salvator Rosa, "Moses Rescued from the Stream," (Colonna, Otley, Lord Temple collections) 11,700. Andrea del Sarto, "Holy Family," 13,550; "Pieta," (Novar collection) 24,770. Tintoretto, "Adam and Eve," (Orlandini and San Donato collections) 18,860. Titian, "Mother and Child," 62,400; "Sleeping Venus," 2,860. Pierino de la Vaga, "The Nativity," (dated 1534) 12,220.

The sequence of the above follows the numbers of the catalogue. The prices are in francs. It seems to me that the comparatively low price realized by Raphael's "Crucifixion" has hardly attracted the attention it deserves. The picture is, by universal consent, one of the most authentic, interesting and important Raphaels in the world. In 1845 at the time when Old Masters were still at low-water mark, it sold for £2,240. Now, at a time when prices for really first-rate examples of the great painters rule very high, it fetched at public auction £11,130. Seven years ago another Raphael, to which the same description as that given above would apply, was bought not at public auction, but by private treaty. The price paid was £75,000—or seven times that paid for the Earl of Dudley's.

## THE MAGNIAC AUCTION

At the Magniac sale, in London, a jeweled Sèvres porcelain jug, which was formerly the property of Tippoo Sahib, went for 53 guineas; a Dresden dinner and dessert service was sold for £89; a Louis XV library table went for £245, and two Louis XVI mahogany cartonnières were bought by Duveen for £355 each. A Louis XV white and gold sofa went for £260, and Chinese carvings in rock crystal and amber were sold on the shilling basis without attracting much attention. A small ivory fan went for 43 guineas; sixty-one dinner plates, basins and covers for 52 guineas; a teacup and saucer for 43 guineas, and a pair of figures—shepherd and shepherdess—for 42 guineas. A pair of Louis XV candelabra went for 700 guineas; a pair of Louis XV wall lights for 88 guineas; a Louis XVI screen for 60 guineas; two sets of Genoese curtains for 125 guineas and a pair of old Sèvres seaux for 200 guineas. The magical speculum of Dr. Dee, which was owned by Horace Walpole, was sold for 78 guineas. This is the stone with which Dr. Dee performed his alleged miraculous cures. It has been in half a dozen collections in its time. A pair of trophies of Roman arms in Dresden enamel fetched £46; two-handled vase of Hispano-Mauro ware of the fifteenth century, made originally for the Medici family, £670; a Moorish jarra, similar to one in the Alhambra, at Grenada, £80; two panels of lusted earthenware, £165; two panels, one with the arms of Emperor Charles V, £190; a richly gilt metal powder flask, £200. A rapier of the sixteenth century brought £51; an English wheel lock rifle went for £105; an embossed steel breastplate, by Negrol, £400, and a steel chamfron, or armor plate for a horse's head, £235. A clock, which was formerly owned by Philippe Egalité, went for £120, and a clock from Versailles for £353. A Louis XVI cabinet from the Petit Palais de Versailles brought £220; an oblong panel of Aubusson tapestry, £475, and two tapestry panels £355 and £200 respectively. The dealers continued to be the chief purchasers, as at the commencement of the sale.

The *World* of this city, in a hysterical and utterly illogical attack on Mr. James E. Kelly's uniquely spirited bronze statuette of "Sheridan's Ride," claimed that it was false to fact. Mr. Kelly sent the paper a copy of General Sheridan's letter to him endorsing and commending the work. The *World* printed the letter with the omission of the most important word in it—a horrid printer's error, of course!